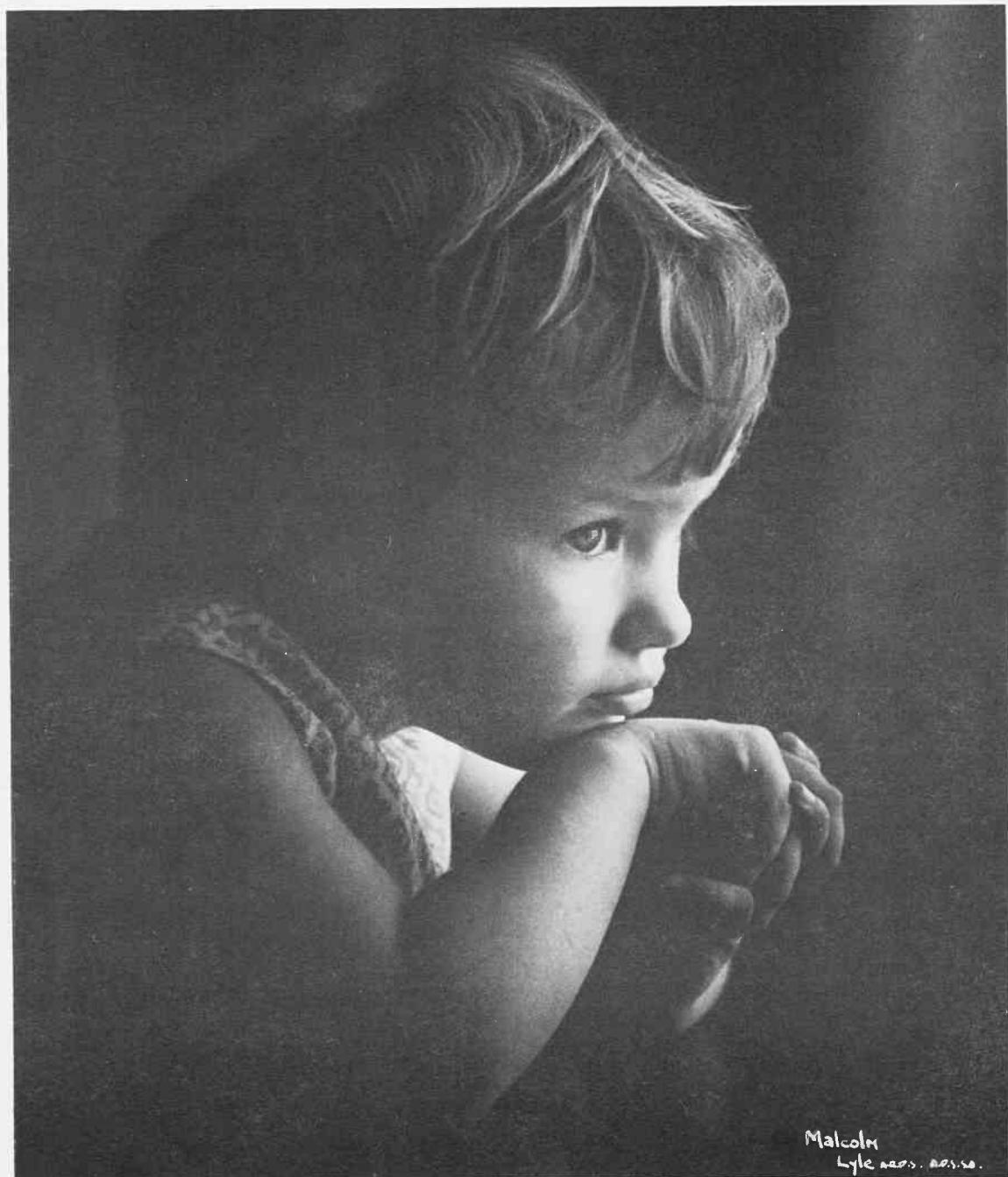




image

MAY 77



Malcolm
Lyle 2005. 2015. 2016.

the news and views of pssa

PSSA

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Editor
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COVER

Cover photo and photographs in
this issue by Malcolm Lyle ARPS
APSSA.

Viewpoint

?

???

I wonder who would be the first to squeal if we were to produce this magazine with no cover picture. What would be the reaction if there were no pictures inside, as in our last issue.

No, I'm not thinking of cutting costs by eliminating half tones, I'm just wondering whether all the black and white workers in Southern Africa have emigrated to the South Pole or something. I find it hard to believe that there are not twelve black and white photographers in this country that we could feature for the next year. Some time back we tried asking clubs by name to come up with a photographer and pictures or a club effort for future issues. The first one on the list was Florida Camera Club, who responded immediately. From the rest of the clubs and areas mentioned, a big fat zero! Not even a letter politely telling me to go and getd. Now even adverse reaction would have been better than none at all!

Without people like Eric Duligal, Olive Peel and Malcolm Lyle there have been many months when this magazine would have been photographically empty. Is there no one else who can come up with a couple of 4 x 5's or 8 x 10's? Have you perhaps the idea that pictures have to be salon acceptances or something before they can appear? Certainly not! Look back on a few issues and you'll find quite a few good beginners pictures featured.

Alright, so what is it? What stops you going into your darkroom - or a friend's - tonight and pulling out a few of the prints you like or bashing out some new ones and sending them in together with a smidgin of personal information. If not, drop us a line saying why you can't or won't produce pictures for your own magazine. At least that way we'll know you're still there.

???

CLUB CLIPPINGS

DURBAN

"Auntie Annie" is in a foul mood this month. In fact I am as mad as hell with the lot of you! The reason? The usual one - lack of copy --- yawn, yawn, yawn --- but **facts are facts**. Seven days ago Feb. Pan was going to come out with all the inside pages blank! Two letters started the ball rolling, followed by one article but guess who was left holding the baby after that? In desperation I asked two club members to write up the activities page BUT their education was lacking in that they "couldn't write". Now look, I don't mind Editing, even enjoy writing some of it, it, but a little co-operation wouldn't be amiss. O.K.? --- Now I have simmered down, back to work.

Ack. "PAN" Durban Camera Club

My condolences to poor Ann Passmore and other editors too. We all have the same problem in common, YOU! - ED.

VANDERBIJLPARK

Ere-Lidmaatskap

Die Vanderbijlparkse Kineklub het ere-lidmaatskap aan Rudolph Erasmus, ons energieke vise-voorsitter toegeken "uit erkenning en waardering vir die opofferings wat hy gemaak het tot die bevordering van fotografie, nie slegs in the Vaaldriehoek nie, maar dwarsdeur die Republiek".

Ack. Shutterbugs - Vanderbijlpark

Well deserved indeed - ED.

JOHANNESBURG

J. Millar Morison ARPS

This year marks the departure of "Millar" from active participation in Club affairs after 31 years of sacrificing his freedom for the good of the Club. Without "Millar's" hand somewhere at the helm one wonders where the Club will go from here; let us hope that we will remain broad in our contact with the world at large and continue to command the prestige and honour which we have known, but let us also look forward to using new tech-

niques and making better films than in the past for that will be building on experience, not merely preserving it. To achieve this we must aim to make films which will delight those who attend the F.O.Y. and not merely our own selfish whims.

Ack. ACC Screen

GERMISTON

The Super 8 Group of our Club entered their film, "A Man to be Trusted" at the West Rand Exhibition of Photography in the Group Cine Film Section. We have just heard that they were awarded the West Rand Silver Plaque for this section. Congratulations to you all - we are proud of you.

Ack. "Newsreel" Germiston Camera & Cine Club

EDENVALE

From now on when you hear the photographic expression, DIAPORAMA, do not be alarmed. It is merely the newly established PSSA name for slide series, which is what we require for Eden Expo.

May we just correct this one, Diaporama is not PSSA's baby, but the internationally accepted term - ED.

PRETORIA

However, once you know that a pin sharp locust on a stick, a pin sharp flower with light from three sides and a pin sharp picture of a bird on a twig nearly always bring a gold award, it means that you have mastered the basic techniques of photography and at this stage I feel it is better to stop participating in competitions - except if you are extremely talented (which I am not). This is the only way to retain a measure of originality.

Surely this is obvious - if you continue to take pictures according to the rules you must eventually take only stereotyped pictures with very little of 'you' in them.

He aint wrong! - ED

PRETORIA BOYS' HIGH SCHOOL

Detlef and John recently met the Committee of the School's Photographic Society and not only invited them

along to attend our meetings, which may be just a little difficult for school boys unless we perhaps offer them lifts, but it was also arranged that next year we would arrange a monthly meeting or practical demonstration at the School. I know there are members who would like to do this and perhaps they could at some stage notify John of what and when they would like to help in this respect.

How about it other clubs and schools? - ED.

Ack. "Flash" Pretoria Photographic Society

INDIA

Of Cabbages and Kings

We have the pleasant spectacle of Camera Clubs organising seminars ever so often in various parts of the country. On the surface of it there is no doubt that this is a healthy sign of an intellectual awareness of these clubs to photography and their desire to project a correct image of photography to those still standing on the sidelines. But, we would like to warn these various seminars to channelise the discussions on specific aspects of this broad spectrum discipline called photography. We have even heard that occasionally a seminar is known to have 'burst its banks' and instead of throwing 'light' on this topic, which depends purely on light, has even descended to generate 'heat' instead. It should be realised that 'seminars' are occasions when much ingrained prejudices built on nebulous thoughts, get thrashed out and sorted so that the 'blacks' and 'whites' of photography do not stand at sword length, growling at each other, but instead realise that there are many subtle half-tones that go to bridge the gap between them. There is a place then for the 'conventionalist' and the 'experimentalist', the pictorialist and the photojournalist, the scientific photographer and the commercial photographer. The key words in photography should be "Expression" and "Communication".

Ack. "Viewfinder" Federation of Indian Photography.

Painting pictures with eloquent words - ED.

EDITOR'S NOTE

We must apologise for the somewhat bedraggled and late appearance of our last issue. It wouldn't have happened, - if

The paste-up was finished and the headings were done and Daddy carefully put the April edition-to-be of "IMAGE" safely away in its special cover and tucked it out of sight in its usual place. It was ready to go to the printers.

Being, as usual, somewhat late at night or rather early in the morning, bed was strongly indicated. The following morning - or do I mean the same one? - comes the mad scramble of breakfasts, toothcleaning, kid-dressing, school-taking and workgoing. Doubtless because of Daddy's now normal bleary-eyed morning fuzziness, - "IMAGE" got left behind.

What fun! Junior decided. Big sheets of card with lots and lots of funny shaped pieces of paper stuck all over them like a jigsaw puzzle. I wonder if it comes to pieces "Haaaw!" said our maid some twenty minutes later at the sight of our balcony now strewn with partly torn and crumpled pieces of paper. Where to put them? Well, they all seemed to come from that big cardboard envelope thing so we'd better shove them all back

"Oh dearie dearie me!" says Daddy when he gets home (like hell). It will of course only take five minutes to sort out which articles belong where and to make sure that all the bits and pieces of each one is there. Then there are the headings that need re-doing

Its going to be a long hard winter.

N.B.!

All Salon Directors please take note that Barrie Wilkins, Honours & Awards, should receive a catalogue from each Salon.

This has not always been done in the past and we must request that this



procedure be re-instated forthwith.
Your co-operation is appreciated.

to survive, new members must be encouraged
and informed!

A PLEA FOR SENSE

"As members will probably recall, Jerry and I are very "new" members and whilst we both have some idea of how to operate a camera we have very little knowledge or experience in the ways of Camera Clubs. It was at the Wildlife Society, where we are both members, that we first came across "No. 1" and "No. 2" etc on slides. We actually laughed about it at the time, but when we saw this was being used by experienced photographers of Camera Clubs and accepted, we presumed that this was the thing to do, and so unwittingly followed suit. Another factor that strengthened our belief that this was the accepted procedure was the fact that we had heard it stated that "cutie" titles were frowned upon. We thought this referred to say a Stonechat being titled "Dapper" or a Klipspringer "Alert", so we duly changed our ways, apparently to our detriment.

Now we come to the submission of similar slides. Here again we came to grief because being "novices" in knowing what particular points the judges looked for, we thought that if we had two similar slides one might be a lot better than the other for a very small reason which could well have have been quite obscure to our inexperienced eyes, but by having both slides judged by competent judges, the flaw in the one would perhaps come to light, and we would then be confident that the other was the better slide to submit to future competitions etc.

I think that when new members err, as apparently in our ignorance we have done, then it would be a nice gesture if experienced members such as the writer under the non-de-plume "Old Timer" put the newbies right by simply explaining how they have gone astray. Isn't the reason why one joins a camera club "the desire to learn from the experienced all the correct aspects of photography", and thus assisted, avoid a trip into the "lions den"..."

It happens to us all sooner or later, but it shouldn't. If photography and clubs are

HOW TO KILL

AN IDEA

by a chap named Dennison

1. Ignore it: Dead silence will intimidate all but the most enthusiastic proposers of ideas.
2. See it coming and dodge: You can recognise the imminent arrival of an idea by a growing unease and anxiety in the would-be originator. Change the subject, or - better still - end the meeting.
3. Scorn it: The gently lifted eyebrow and a softly spoken, "You aren't really serious, are you?" works wonders. In severe cases make the audible comment, "Utterly impracticable". Get your thrust home before the idea is fully explained, otherwise it might prove practicable after all.
4. Laugh it off: "Ho, ho, ho, that's a good one Joe. You must have sat up all night thinking it up." If he has, this makes it even funnier.
5. Praise it to death: By the time you have expounded its merits for five minutes everyone else will hate it. The proposer will be wondering what is wrong with it himself.
6. Mention that it has never been tried: It is is new this will be true.
7. Prove that it isn't new: If you can make it look similar to a known idea, the fact that this one is better may not emerge.
8. Observe that it doesn't fit company policy: Since nobody knows what the policy is you're probably right.
9. Mention what it will cost: The fact that the expected saving is six times as much will then pale into insignificance. That is imaginary money; what we spend is real. Beware of ideas that





- cost nothing though, and point out, "If it doesn't cost anything, it can't be worth anything."
10. Oh, we've tried that before: Particularly effective if the originator is a newcomer. It makes him realise what an outsider he is.
 11. Find a competitive idea: This is a dangerous one unless you are experienced. You might still get left with an idea.
 12. Cast the right aspersion: "Isn't it a bit to flip?" or "Do we want this clever-clever stuff?", or "Let's be careful we don't outsmart ourselves". Such comments will draw ready applause and few ideas will survive collective disapproval.
 13. Produce twenty good reasons why it won't work: The one good reason why it will, is then lost.
 14. Modify it out of existence: This is elegant. You seem to be helping the idea along, just changing it a little here and there. By the time the originator wakes up, it's dead.
 15. Encourage doubt about ownership: "Didn't you suggest something like Harry is saying when we first met, Jim?" While everyone is wondering the idea may wither and die quietly.
 16. Damn it with association of ideas: Connect it with someone's pet hate. Remark casually to the Senior Man, "Why that's just the sort of thing John might have thought up". The Senior Man loathes John. Your ideas man doesn't and will wonder for weeks what hit him.
 17. Try to chip bits off it: If you fiddle with an idea long enough it may come to pieces.
 18. Make a personal attack on the originator: By the time he's recovered, he'll have forgotten he had an idea.
 19. Score a technical knock-out: For instance, refer to some obscure regulation it may infringe. Use technology as a bludgeon.
 20. Postpone it: By the time it's been postponed a few times, it will look pretty tatty and partly worn.

21. Let a committee sit on the idea
22. Encourage the author to look for a better idea: Usually a discouraging quest. If he finds one, start him looking for a better job.

"Committee member's 22 Commandments?" - ED.

Ack. to Rhodesian Picturemaker.

DIE NAAKTE MODEL...

deur Kobie Botha

Die naakte figuur beklee 'n unieke plek in die junsweêreld. Vir die afgelope 2000 jaar is skilders en beeldhouers besig om met hierdie besondere problematiese onderwerp te worstel. Hulle moes gedurig die veranderende houdings in moraliteit, politiek en godsdiens in gedagte gehou het, om nie eers van die relatiewiteit van mooi en lelik te praat nie. Nou het dit ook 'n probleem van die fotograaf geword om steeds kunstig en artisties hierdie spesiale onderwerp om te gaan, ook sy eie indentiteit na vore te bring maar ook die gemeenskap waarin hy leef se aanvaarding en goedkeuring weg te dra.

Vir die fotograaf is hierdie probleem so groot omdat hy nog skaars 'n eeu kans gehad het om 'n professionele benadering tot hierdie onderwerp te ontwikkel. Verder besit die kamera die vermoë om die realiteit baie meer te beklemtoon, baie meer as 'n verfkwas! Dit bring die fotograaf dus voor die probleem om te kan onderskeid tref tussen gewone kaalheid en subttiele naaktheid. Dit is hierdie gedurige spanning tussen kuns en moraliteit, tussen goeie foto's en "kaaskoek" wat van naaktefotografie altyd 'n nuwe en veranderende en baie keer 'n gevaarlike uitdaging vir die fotograaf maak. Die amateur fotograaf sal gou by sy eerste poging van naakte fotografie agterkom om werklik 'n mooi naakte studie te skep, 'n baie moeilike taak is!

Die fotograaf het vandag egter die voordeel dat naakte figure enige denkbare plek afteneem kan word. Binneshuis of buite in 'n natuurlike omgewing. Verder kan dit as instellingspunt vir sy foto dien of slegs 'n klein besonderheid in 'n

groot opset wees. Verskillende tegnieke word ook aktief en effektief ingespan om van hierdie „spesiale onderwerp“ 'n kreatiewe, onuitputlike bron van skoonheid vir die fotograaf te maak.

Die groter vryheid van die moderne tyd het ook baie daartoe bygedra om van hierdie onderwerp 'n realiteit te maak. 'n Realiteit in die sin dat die fotograaf nou sy eie oorspronklikheid as kuns na vore kan bring.

Enkele wenke aan beginners oor hierdie besondere onderwerp in fotografie

Komposisie is 'n saak van visuele oordeel. Die reëls in verband met komposisie kan slegs as 'n basiese gids dien en die fotograaf moet dus sy eie oordeel gebruik om sy foto so aantreklik en aanvaarbaar as moontlik te maak.

Parallele, vertikale en horisontale lyne in die foto stel stabiliteit en eenvormigheid voor. Terwyl foto's met sterk uiteenlopende en veranderlike lyne en hoeke weer beweging en aksie voorstel.

Simmetrie in 'n foto kan soms baie effektief wees, maar pasop dat die nie 'n vervelige prentjie word nie. 'n Sentraal geplaasde persoon in die foto kan baie formeel en oninteressant lyk. Soos met enige kuns kan slegs eie ondervinding help om die fotograaf se sin vir komposisie en ontwerp te ontwikkel. Behalwe komposisie is daar nog die aspekte van beligting en stemming, van vorm en tekstuur van omgewing en kleur en van die montering. Al hierdie aspekte verg u aandag. Laaste maar nie die minste nie, u keuse van u model is belangrik en gee die finale trefkrag aan u foto. U moet dus kan vasstel of die model geskik is vir die situasie en omgewing waarin dit geplaas word. U moet ook besef dat die menslike liggaam kan in verskillende hoeke waargeneem word wat eintlik niks met die klassieke tradisie te maak het nie, maar 'n skoonheid en bekoring in sy eie reg besit. Baie fotograwe verkies om nie die identiteit van die model te wys nie deur die gesig te verberg. Die gesig se skoonheid word deur 'n nuwe skoonheid oorspoel naamlik die van die vorm van die torso.

Aan almal wat nog hierdie uitdaging will aanneem. Sukses!

Met erkenning aan "Korrel" van AFO.

TRANSPARENCY DIVISION

The Transparency Division seems to be getting off the ground at last and quite a few requests for judging have come in recently. Two clubs have requesting judging and two more are expected. During the last few weeks, five individual members have used this Division to ascertain whether their slides are suitable for club judging or not, as a result of my last article in "Image" which stated that judges' time at club nights was, in some instances, being wasted and people are now sending in their slides for assessment prior to club nights. I am happy to report that these slides are of a fairly high standard.

I would like to thank Springs Colour Slide Club for their kind offer to help with judging slides. This I feel will be of the greatest help, and to make this possible I would ask all clubs judging work on behalf of this Division to notify me of whose work they are judging so that I can co-ordinate this and work out something new from here. If clubs would like a change then they should also let me know so I can arrange this. I will be contacting Springs soon on their offer.

Another great Springs thought is the monthly news letter they send me regularly. This helps me keep in touch and enables me to find out what is going on in clubs throughout the country. If there are any other clubs who would like to send me their club newsletters this will be much appreciated.

A final request to members or clubs who use this service to remember to include return postage with the slides. A blank tape, preferably cassette, and most important, a return address, should also be enclosed, as after judging a batch of slides recently, it took me three days to find out the club's address.





Thanks to all the clubs now coming forward with their requests as this is the only way this Division can flourish.

Yours in Photography

Garnett Grove
CHAIRMAN - TRANSPARENCY
DIVISION

A Giggle

The cow:

Feudalism: You don't have any cows

Conservatism: You have two cows

Socialism: You have two cows, the Government takes both and gives you the milk

Communism: You have two cows, the Government takes both and sells you the milk

Fascism: You have two cows, the Government takes both and kills you

Capitalism: You have two cows. You sell one and buy a bull.

From The Meat Journal

Awards Date

The closing for the next judging session to be held is 30 June 1977 and the judges will be picked from the following lists. Remember that as from this session only full members of PSSA may apply for honours:

Slides:

M Freeman FPSSA
J Magill APSSA
R Robertson FPSSA
L Miller FPSSA
P Feitelberg APSSA
R Johannesson Hon FPSSA
May Sim APSSA
Dr L Viljoen APSSA
Dr B Rauch FPSSA
E Vertue APSSA
Beth Grundlingh APSSA
G Robertson APSSA
V Allen APSSA
H Gerretsen APSSA
R Owen FPSSA
B Wilkins FPSSA

IMAGE MAY 1977

Prints:

A Halliday APSSA
H Stay FPSSA
F Sanborn FPSSA
L Yudelman APSSA
G Robertson APSSA
M Jones FPSSA
R Owen FPSSA
R Millington FPSSA
Ted Dickinson Hon FPSSA
G Whittington-Jones APSSA

Cine:

D Churchman APSSA
T Elderfield APSSA
K Frankel APSSA
D Briscoe APSSA
J da Silva FPSSA
Dr R Sandell FPSSA
R Johannesson Hon FPSSA
P Sneider APSSA

Application forms and full details are available from:

Mr B Wilkins FPSSA APSA
Honours & Awards Chairman
327 Allied Building
Main Street
Port Elizabeth
6001

NEW MEMBERS

The following new members have recently joined our Society and we extend a hearty welcome to you all:

Mr RC Warwick Cape Town	Mr LB Uys Kroonstad
Mr D Lategan Stellenbosch	Mr JHF Robbertze Middelburg, Cape
Mr MH Barry Pretoria	Mr W Knirr APSSA Johannesburg
Mr AWH Powell Johannesburg	Fotokino (Pty) Ltd Cape Town
Mr DA Boshoff Pretoria	Mr J Amyras Germiston
Mr CR Hayes Welkom	



INFINITY ∞

Our Infinity ties and brooches have been available for two years now and in recent months orders for these have been slacking off, so we thought it would be a good idea to refresh clubs' memories and to give a summary of the points which should be considered when awarding them. Of course, the ties and brooches have become quite a common sight at photographic "get-togethers" around the country and this makes us feel that the scheme is worthwhile and successful. The brooches were originally intended for women, but they have become very popular with men as well, who wear them as lapel badges.

Ties and brooches can be ordered from Mr Reg Ansell, Chairman Regalia Division, 127 Victoria Avenue, Benoni 1500 and the prices are R3,75 for ties and R1,95 for brooches. The ties come in dark blue and dark maroon, standard or clip-on style and bear a single infinity sign in silver. The brooch is a tasteful piece of jewellery, silver in colour. These items can only be ordered by member clubs and should be used for prestige awards.

The awards should go to members whose work is considered by their club to be first-class and comparable to front-rankers in clubs elsewhere in the country. PSSA does not lay down national standards as clubs are expected to set their own qualification minima at the proper level. The ties and brooches should be to currently active top-class workers and should not be awarded for service to clubs or photography in general. We are not trying to substitute for or detract from the APSSA and FPSSA honours. These still remain the top PSSA honours and infinity holders should be encouraged to go for them.

You, as a club, pay for these items and may charge what you like to members or, indeed, make no charge at all.

The idea of this scheme is that top-class photographers will be able to recognise each other at photographic functions, and indeed, in

public places all over the country, and to get together and discuss current trends, etc.

We would like to publish news and pictures of presentations of these awards and so far clubs have responded quite well, but let's have more news of members who have received the award and of their recent successes in salons and competitions.

DIRECTORY 1978/79

All PSSA members should have received their copy of our 1977/8 Membership Directory and we do hope that this will prove most useful to members.

It has been suggested that it would be a good idea to include telephone numbers of individual members as we are often approached for telephone numbers and are unable to supply them.

It is hoped to produce the next Directory in January 1978 and if you would like your telephone number included please write to us giving the number providing it is unlikely to change before then. If a change is likely, then let us have the new number by 1 November 1977. Obviously, we will only include telephone numbers of members who have indicated in writing that they would like their number to appear.

CARLTON

THE CARLTON CENTRE EXHIBIT NEEDS SLIDES AND PRINTS!!!

Nat Cowan has written to various Transvaal clubs asking for material for the exhibit, but so far the response has not been too good.

All clubs in the country are invited to send in 72 slides and approximately 10 16 x 20 prints, together with brief details of authors. The material will be out of your possession for a period of six weeks and on display for the middle four weeks.

The material may be the combined work of top members of your club or that of an individual who you feel deserves the honour of having his work displayed in the exhibit.

Please write to Nat Cowan at the Bensusan Museum of Photography, 17 Empire Road, Parktown, Johannesburg 2193 offering a display from your club and he will liaise with you to establish a convenient display period.

The work on display does not suffer from fading or in any other way and this is verified by members' who have had their work up at the exhibit.

SALON SCENE

SOUTH AFRICAN INTERNATIONAL CIRCUIT

- 16th Border - P Filmer, PO Box 147,
East London 5200
Closing 8.6.77
Final posting 22.7.77
- 37th South - CO Birch, PO Box 68998,
African Bryanston 2021
Closing 3.9.77
Final posting 24.10.77
- Cape of - Ted Dickinson FPSSA ARPS
Good Hope AIIP, PO Box 2431, Cape
Town 8000
Closing March 1978
- Durban - Eric Norman, PO Box 1594
Durban 4000
Closing June 1978
- 25th Wits - No details yet
Closing September 1978

SOUTH AFRICAN NATIONAL CIRCUIT

- Bloemfontein - Hans Korrubel, c/o
Bloemfontein Camera
Club, PO Box 2076,
Bloemfontein 9300
Closing 16.5.77
- Vanderbijlpark - Shutterbugs Photo
Club, PO Box 813,
Vanderbijlpark 1900
Closing 26.7.77
Final posting 31.8.77
- Welkom - Ben Mulder, PO Box 14, Welkom
9460
Closing 7.9.77

Final posting 4.11.77

West Rand - early in 1978

Cape of Good Hope - National (Slide
Series) Diaporama, Ted Dickinson
FPSSA ARPS AIIP, PO Box 2431,
Cape Town 8000
Closing March 1978

President's Proscenium

Gentle prodding has had some effect - as you have seen our editor, in the previous issue and, I hope, in this one, has included club news. Personally I found it most interesting, write in and tell your editor what you think.

Owing to the poor response Nat Cowan is getting to his request for material for the Carlton Exhibition we are going to have to help him by writing to clubs asking for slides and/or prints by certain dates. Any club which defaults will have its name published in the magazine with appropriate comments. This is your exhibit, help us to make it a worthy show-piece for PSSA.

Since my last report I have spent a week in the Drakensberg. My wife and I stayed at the Royal Natal National Park Hotel, a retreat I try to go to at least once every year - seldom do I manage it. What a place to recharge your batteries!! Walking and horse-riding in some of the most beautiful scenery in South Africa; I took out my camera and found half a spool exposed in September last year; you can't be on the administrative side and also keep up your photography.

Once again I visited AFO Club, that friendly bunch in Pretoria. This time they were hosts to Evander and Windhoek - all three being finalists in the Fuji Trophy. As you know, this is a slide competition based on a knock-out system with clubs competing against one another either by post or at evenings where they visit one another. I believe this has led to some jovial evenings when clubs have met in mortal combat and it was wonderful to find clubs like Evander, Windhoek and AFO meeting in the finals. The results were very

close with AFO ending up as winners - congratulations to the Pretoria club. I hope our editor has received reports and photos of the evening.

Now we come to the unsung hero section. How many workers are there who give so much to PSSA and photography and get little credit for it? Such a person is Harold Nackan, our unofficial law advisor and cheerful Chairman of CCJ. Our course, we know him as that tireless worker at the Congress last year (what happened to the profits, Harold?) but more than that whenever we have a legal problem Harold is always available - we sincerely appreciate what he is doing for PSSA.

How many of you by chance wandered into the Austrian Pavilion at the Rand Show as I did and found that amazing slide presentation (Super Diaporama) given by the Austrian Government. I wish it had been better publicised as it was one of the most exciting shows I have seen. 32 Projectors were employed with different focal lengths and there was even a cine projector as well. I asked to see the engine room and found a remarkable room full of apparatus completely computerised and working for hours on end with no-one to even give it a glance. Possibly the Austrian Government could be persuaded to give a full evening some time in the future.

Don't forget that nominations for Directors will soon be required. A few of this year's Directors have given us no help at all. Please see that you nominate people who are prepared to put in a year's work for PSSA. Doing their thing at their own club is not what we want. If they are elected as PSSA Directors they must promote and work for PSSA. Give your nominations some thought and discuss it with the nominee before you write his/her name on the form. Personally, I shall not be available as President next year, mainly because I have already held office for too long and younger and more active candidates should not be held back and secondly I am becoming very involved with a proposed game and marine reserve in Tongoland which is going to take up much of my time in 1978.

My wife and I were invited to the

opening of the Pretoria Salon. Beautifully presented, both slides and prints and as always a most enjoyable show. Perhaps PSSA could have had a better billing - even the medals presented by PSSA were credited to PSA. Question - Does a Mayor rate above a President and Vice-President at a Photographic Salon? - a rhetorical question of course!

No news yet of our new Image publishers - but hold thumbs.

See you next time round.

Les



PRESIDENT LES LUCKHOFF AND ERICA DULIGAL AT A RECENT SABS DINNER.

image competition

We already have a great response to our image logo design competition. Ideas, designs, sketches and artwork are starting to cram box 2007.

We have been asked why we have not published any rules. Simply because this is an open competition for the best design. If we were to start putting rules and regulations and musts and may nots we would be restricting the response and who knows, maybe excluding the winning entrant.

Here though is how the competition will run; Your rough sketch, basic design or super-duper piece of artwork will all stand equal chances. We are not looking for a top artist but the most original and suitable idea for a new Image logo.

All entries will be judged on these requirements by a panel of five judges. Two of the judges will be two of the top design men in the country at the head of their respective fields and with no connection to P.S.S.A.

The entry that the panel decide is the winning one will bring to it's author that super MINOLTA camera. This winning entry may or may not for technical or other reasons be suitable as a magazine logo one of the other entries or in fact none at all may be used for this purpose. The most important thing remains that the winner gets the camera so generously donated by Mr Katz of FOTOCATS (PTY) LTD, of 45a CRANBOURNE AVENUE BENONI. East Randers and visitors to the area, here is obviously the shop you must get to. A photo and hi-fi shop with PHOTOGRAPHERS in mind.

The closing date is as previously published June 30th 1977. We will publish the winning entry and we hope a shot of the winner receiving his camera in our July issue. We will also publish as many of the other entries as possible.

Let those entries roll in and the very best of luck.



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